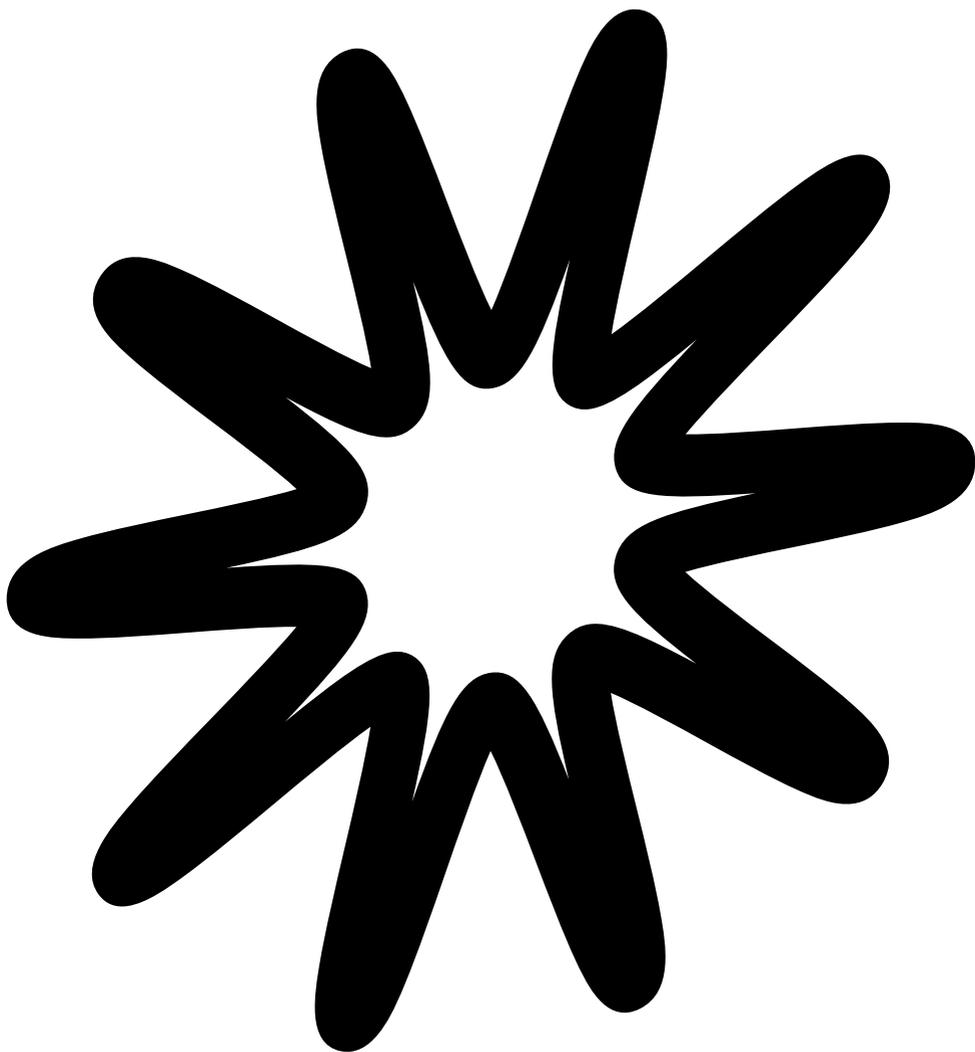


Hatched 2020  
National  
Graduate Show



Hatched 2020  
National  
Graduate Show

10 July - 18 October

PICA  
Perth Institute of  
Contemporary Arts

At PICA we recognise that we are situated on the lands of the Whadjuk people of the Nyoongar nation and pay our respects to the traditional custodians of this Country.

We also pay our respects to all First Nations people - their cultures and their contributing connection to land, waters, community and the arts.

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This year's *Hatched: The National Graduate Show* has emerged against a charged backdrop of uncertainty and a renewed sense of the precarity of our current way of life. Postponed due to COVID-19, the exhibition now opens as we begin to emerge from our homes and find new ways to gather, to spend time with one another and search for a language to describe our experiences of confinement.

It is fitting that PICA should reopen after a nationwide shutdown with *Hatched*, an enduring institution and a key event in PICA's ongoing commitment to supporting the careers of Australia's most promising emerging artists. *Hatched* features the work of 24 freshly graduated artists from every state and territory in Australia. In its 29th year, *Hatched* has reached a point of maturity and reflection, casting an eye across the status of emerging arts practice in Australia and the role of arts education in fostering critical thought.

The bodies of work exhibited by this year's selected *Hatched* artist comprises works completed in 2019, their graduating year. Exhibited now in 2020 after a year of unexpected developments and increasing global instability, the range of arts practices on display show a community of artists who continue to search for ways to navigate uncertain times and think creatively and critically about the power structures within which we are all enmeshed. These works range from intensely personal subjects of family histories, gender identity and mental health, to global issues of surveillance culture, medical capitalism and the politics of appearing in a crowd. These issues are not distinct from one another but appear as a matter of scale. What stands out from the exhibition is an interrogation of contemporary concerns that resonate across society, question structures of power and privilege and suggests towards new futures of care and community that emphasise a gentler approach to existing in this world.

We would like to thank this year's selection panel of industry professionals who rigorously assessed 56 applications and made the final selection of artists, Nathan Beard, Artist, Perth; Megan Monte, Director Cement Fondu, Sydney; and Hannah Presley, Curator Indigenous Art, National Gallery of Victoria.

In its eleventh year, the Schenberg Art Fellowship, presented in partnership with the University of Western Australia, will once again be awarded to one Hatched artist. The \$50,000 fellowship is the most significant award for emerging artists in Australia and provides vital support for recipients to invest in their practice, take risks and explore new avenues of inquiry.

Our Major Exhibition Partner Minderoo Foundation shares PICA's commitment for supporting artists at this foundational point of their careers, and we would like to thank them for their invaluable support, including support for a two year Hatched Curatorial Fellowship.

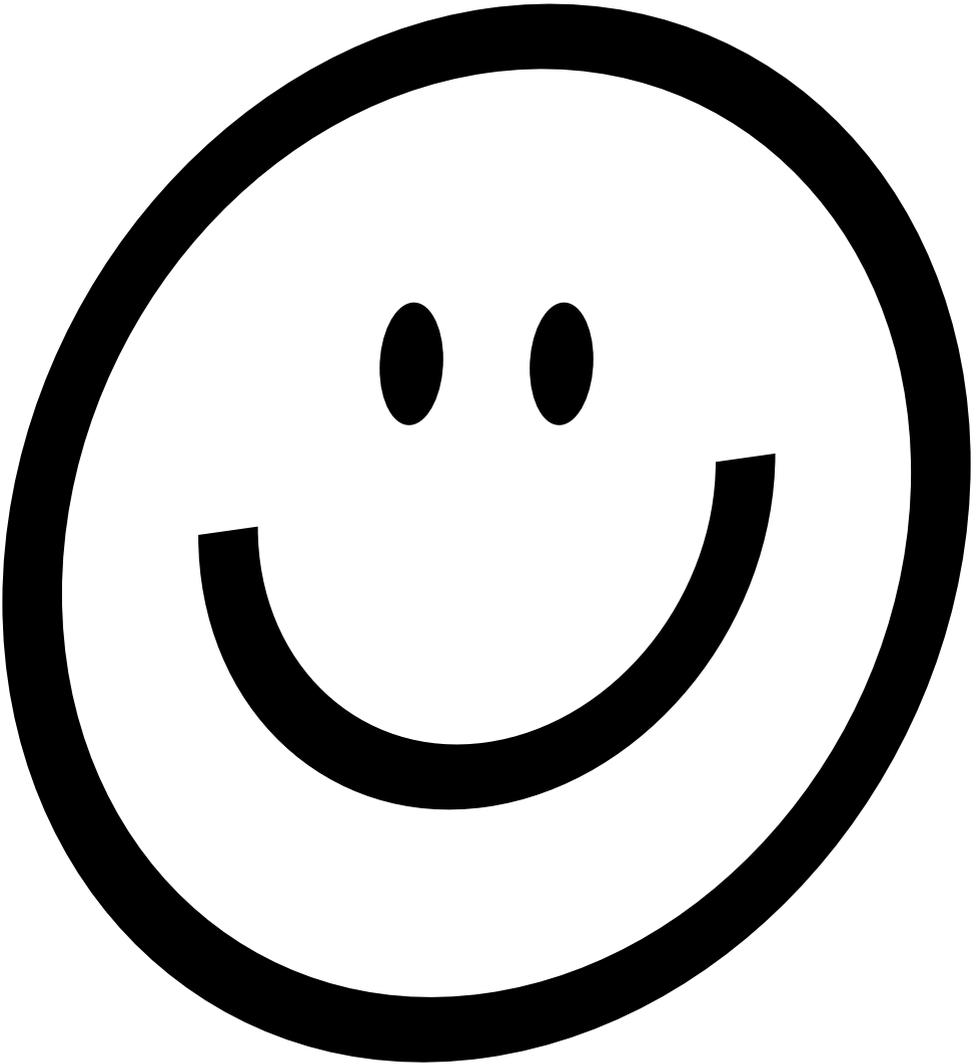
North Metropolitan TAFE has again supported Hatched by offering the opportunity for artists to undertake a residency in Perth. This program allows us to work closely with the artists and builds lasting connections between interstate artists and our local Perth community.

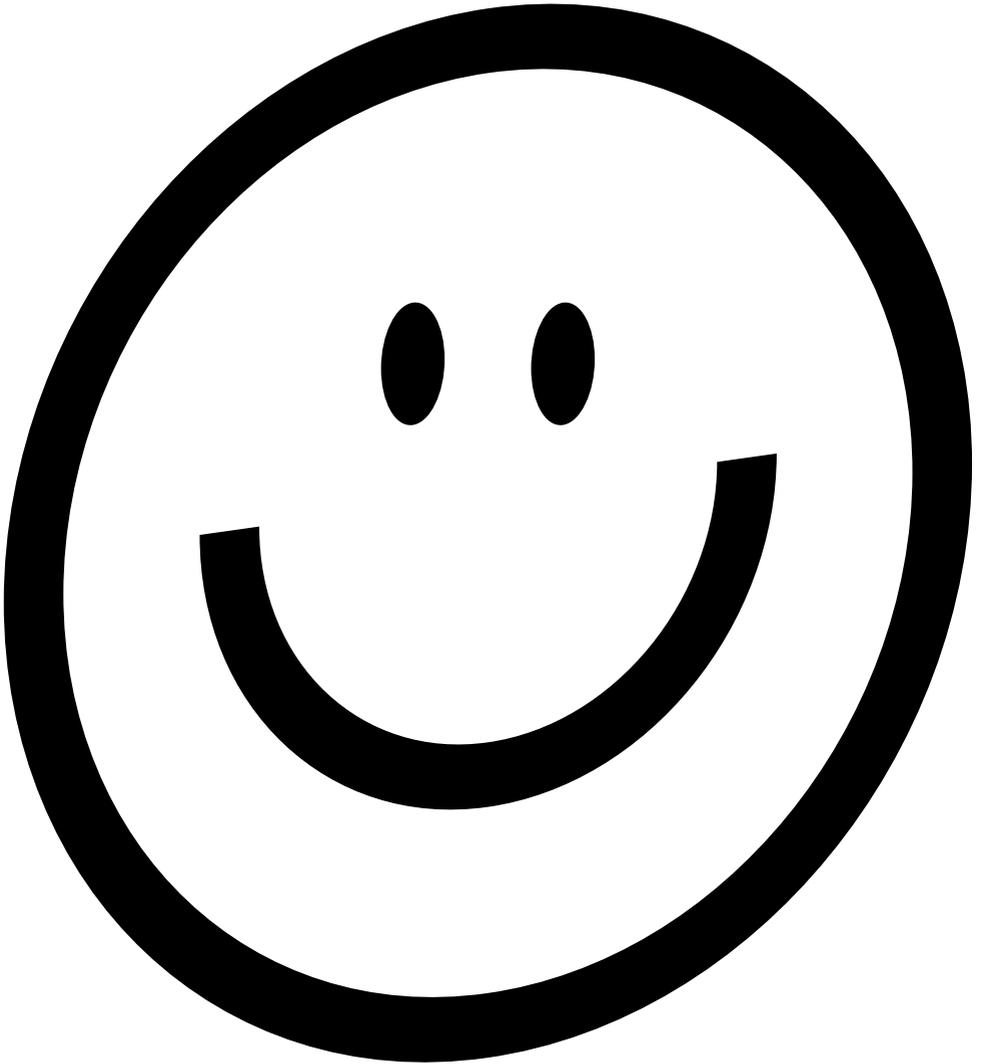
PICA's freight partner Grace Fine Art play an essential role in realising this exhibition by organising the logistics of delivering the artists' work from across Australia to PICA – this year against a backdrop of border closures and national shutdowns. We are incredibly grateful for their assistance and support.

PICA would also like to acknowledge the ongoing support it receives from the State of Western Australia through the Department of Local Government, Sport and Cultural Industries along with the Australian Government through the Australia Council for the Arts.

The exhibition has been delivered collectively through the hard work of Charlotte Hickson, Curator, Simone Johnston and Andrew Varano, Exhibitions Coordinators, and Dan Bourke, Installation Coordinator, as well as the incredible skill of PICA's installation technicians. Through Zoom seminars, hand-drawn installation diagrams, Facetime tours and many phone calls we have found creative ways to work together from a distance.

Miranda Johnson  
Hatched Curatorial Fellow





# Ohni Blu (NSW)





Ohni Blu's practice explores themes of identity, healing, rituals of care, community relationships and vulnerability as a way to navigate their experience of chronic illness and disability. Influenced by sci-fi and speculative fiction, their work highlights the importance of body autonomy and representation of bodies of difference. They aim to disrupt harmful dominant ideologies by creating works that inspire radical future world imagining. Blu's practice seeks to share alternative modes of embodiment that disabled, non-binary and transgender people offer the world, flipping the narrative to envision a world where difference is celebrated as a strength rather than weakness.

*Water Doesn't Tell Me To Lose Weight* was filmed in a remote area of the Yarrunga creek on the land of the traditional owners, the Yuin Nation (NSW). Surrounded by a sunken forest of burnt Eucalyptus trees, Blu's naked body swims slowly through the dark water, an otherworldly landscape. This narrative contemplates the idea that as a strong swimmer, if they lived in a world of



water, would they still define themselves as physically disabled? In this way, the film references the social model of disability,

where the problem is not placed within the person's body, but with the unaccommodating environment that surrounds it.

*If the Body was Open Source* is a towering plaster bust, the figure showing visible scars from chest reconstruction surgery. The sculpture critiques the traditions of Greek and Roman sculpture and the concept of bodily perfection. With this work, Blu creates a fictional artefact that inserts itself into history and questions why disabled and gender non-confirming bodies are not similarly admired for their beauty and uniqueness.

L.A.K.R.M. Bruce  
(NSW)





L.A.K.R.M. Bruce's practice centres self-care, self-preservation, and pleasure as an act of resistance to capitalist ideologies of productivity and value. Influenced by their experience of hospitalisation due to psychosis, Bruce's work embodies the coping mechanisms that they established during these times. This methodology provides a safe foundation for them to explore their experiences as a non-binary person. Working and living across multiple names, increasingly as an acronym of all; Luka/Alvi/Kai/Rey/Mace, Bruce uses codes as a methodology of self-care. Characteristics of this method prioritise trauma-informed accessible work practices, such as working in a slow, intricate manner, and listening to their body, resisting the pressure to always be productive. For Bruce, the methodical practices of embroidery, beading, ceramics, and jewellery-making are pleasurable and self-preserving.

*This is a Product of Self-Care* is an installation that consists of separate small hand-



made craft and textile components assembled in an intuitive manner. The work comprises second-hand fabrics, embroidery, beading, craft, and sculpting supplies from the artist's childhood wardrobe, as well as household fabrics passed down by the maternal family line.

Other craft materials are exchanged between people in the artist's community. In this way, the work is organised by a logic of self-care and self-sustainability experienced by working within methods and themes that give them pleasure; namely, the hand-made, family ancestry, gender expression, and material and intrapersonal collaboration.

# Ella Callander (QLD)

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Ella Callander creates diagrammatic representations of intangible thoughts, memories, and feelings. Using visually minimal text and symbols, she seeks to encourage the analysis and categorisation of passing thoughts and events. *Square of Opposition* represents the four basic categorical propositions of deductive reasoning, a form of logic that uses known facts to arrive at a conclusion. Instead of using mathematical variables to represent these four statements, Callander invites the viewer to insert their own subject, prompted by the idea of what they find 'comforting'. By placing their own responses in the diagram, the work encourages the viewer to analyse their emotional experiences within a formal, logical structure.

*Underrepresented Ordinary* uses a language of symbols to highlight specific yet mundane happenings, situations and inconveniences within everyday life. Using the printed key to translate the symbols, the viewer can define these events by their overall impact – feeling,



effect, and frequency – rather than the circumstance itself. In this way, Callander highlights the poetic possibilities that can be found within

shared experiences of the everyday. *If we were both home at the right time...* uses mathematical equations to spell out the full title of the work. The impersonal equation acts as a conduit for an intangible, comforting memory of a family tradition. By encouraging the viewer to translate, analyse, and define these experiences, Callander's work elevates moments of mundanity to shared experiences of comfort and pleasure worth remembering.

# Olivia Davies (VIC)





Olivia Davies' practice includes sculpture, photography, and installation, drawing on personal experiences working in the fashion industry in London and New York. Through her work, Davies explores her ambivalent relationship with this industry. While she admires the freedom of expression and advanced craftsmanship; she also recognises the industry's potential to exploit individual insecurities and fuel needless consumerism. Davies' work also questions the role of fashion in shaping self-perception, leading to a search for alternative representations of the body. Working with the readymade, she explores how the body and applied objects may perform together, finding new ways to define their relationship beyond consumption and shame.



*Discarded Vulnerability* is an installation comprised of found objects that have been modified in colour and dressed in fabric, personifying the pieces. The sculptures are human-sized in scale, with a limb-like appearance. These limbs appear to be attempting extension, only to be bound and

constrained by material webbing, suppressing their freedom of movement. The objects' uncanny appearance draws lines of similarity between their presence and the human body, questioning the role of agency in this relationship and reminding the viewer of the human role in animating and bringing these materials to life or disposing of them.

Saleheh Gholami  
(WA)





University of Western Australia  
Bachelor of Fine Arts (Honours)

Saleheh Gholami's film and performance practice examines how the experiences of refugees in Australia take shape in the public imagination. *TO BLUE* showcases the relationship between political activism and the poetic emotion of lived experience. The works focus on the significance of everyday objects to refugees and asylum seekers as signifiers of psychological trauma from immigration detention. These objects, including a chair and a ceiling fan, were chosen for their inclusion on a list of banned objects within detention for their potential to be used for self-harm.

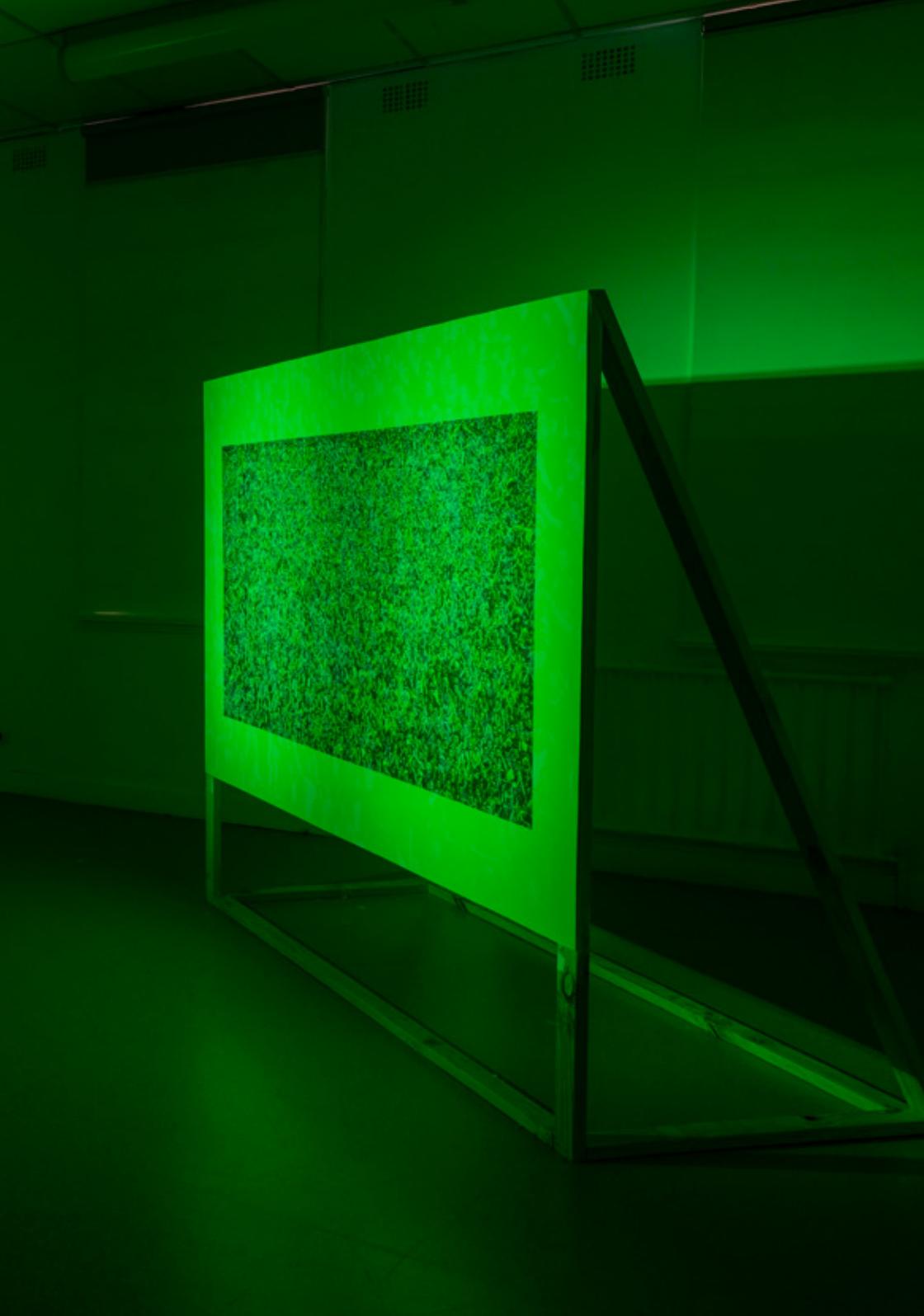
Filmed in a suburban Perth street and played on a loop, the everyday objects and environment contrast with the potential for the objects to elicit traumatic memories of detention that are impossible to erase,



representing the persistence of memory even after release from detention. The endless loop of the performance featuring

a person, a chair, and a ceiling fan, expresses the traumatic mundanity of living in detention, an experience which cannot be expressed in words. Instead, the installation aims to highlight this socio-political issue in a visceral way, to allow the viewer some insight into the experiences of asylum seekers in Australian detention centres.

# Rory Gillen (ACT)





Rory Gillen's practice and research investigates the politics of the networked image. His installations take the form of complex systems, interconnecting old and new technologies to question assumptions of human agency in the mediation of visual information. Often using hacked pre-digital technologies and processes, his work explores contemporary concerns surrounding digital agency and bias and how these systems impact structures of gender, ethnicity, and class.

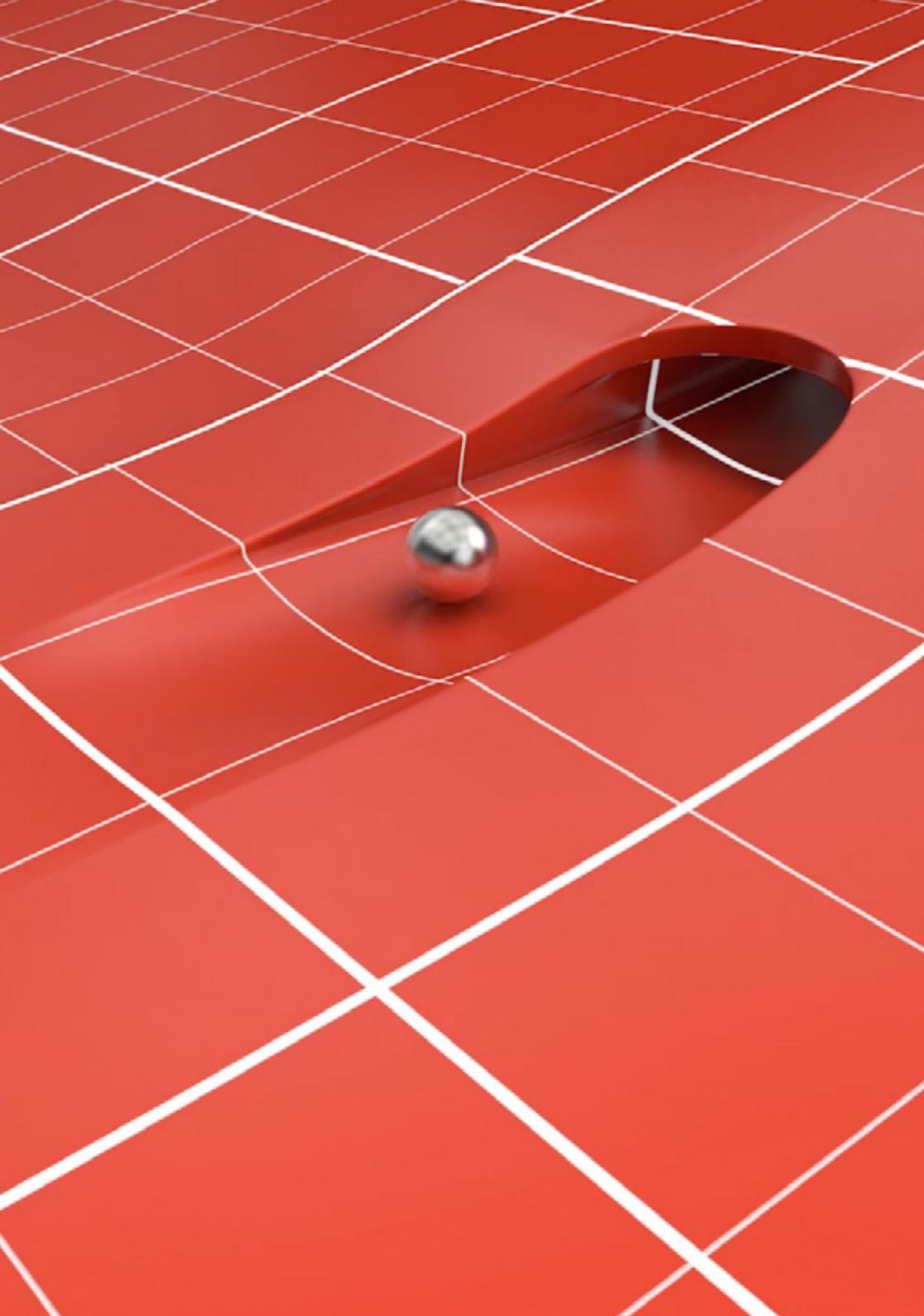
*Flay the Image, Excoriate the Algorithm* is an interactive light and sound-based installation. The electromagnetic and capacitive sensors in the installation activate a series of coloured flashing lights and trigger an overwhelmingly loud noise that floods the gallery space.

The rotation of coloured lights illuminates the surface of a billboard via a networked DMX lighting bar. With each changing light a different image becomes visible, revealing photos of crowds of people sourced from the internet. The events of 2020 have drawn an incredible focus to the crowd, from developments in long-range facial recognition technologies to the implementation of contact tracing systems, for tracking both the spread of COVID-19 and attendance at political protests. Gillen's interest in big data processing and surveillance leads to his keen awareness of the fact that appearing in public, even in the middle of a crowd, we are always surrendering our personal data through passive interaction with networked systems. This installation was originally intended to interact with the shifting mass of bodies, now significantly reduced due to social distancing guidelines. By interrogating the link between the data disseminated by an individual's devices and the data that the



crowd itself produces, the installation calls into question what might get lost or amplified in the signal and noise of the data of the crowd.

# Alexandra Hobba (VIC)





With a focus on the interdisciplinary use of 3D animation, the written word, and sculpture, Alexandra Hobba's work seeks to locate moments of violence and alienation within the visual languages of everyday life. Her work often takes the form of a real event, but one that appears to have been manipulated and left deliberately open to interpretation. Hobba uses space to ask questions pertaining to desire and power, control, access, and security.

The starting point and impetus for the body of work *A Hormone of Chance* was Hobba's act of selling her own unique DNA sequence online. Web-based companies trade in this commodity, generating profits by providing pharmaceutical companies access to individuals' unique sequences. The risks of this action involve not only the dangerous loss of autonomy inherent in selling one's personal information but also the fact that in doing so, one might find out more than they wish about their own body's biological strengths and weaknesses.



An understanding of these possibilities led Hobba to consider what motivates people to seek out risk and chance in their lives.

Adopting the aesthetics of spaces inherent to risk, control, jeopardy, and danger, including medical waiting rooms, test tubes, casinos, and laboratories, *A Hormone of Chance* ultimately portrays solicitation, entrapment, and the monotony of spaces where people submit control and wait.

# Emma Rani Hodges (ACT)





Emma Rani Hodges, *My ex boyfriend's mother would gift me bunches of bok choy. As if this vegetable was familiar to me. It rotted in the fridge I didn't know how to cook it. My first car was a ford falcon station wagon. Gifted to me by my father and stepmother. Last spring, I used it to drive out to Bunnings to get seeds for my new vegetable garden. A late frost came and killed all my new plants. The only thing to survive was the bok choy. The offending vegetable lived out its days in my back yard. My aunt said 'Emma it's time to get in touch with your roots, and I don't mean your Western Sydney roots'. I thought this cultivation of bok choy seemed sincere enough of an attempt. But nothing had changed. With its roots growing in my Canberra backyard and green leaves attracting snails. I still didn't know how to cook it. This attempt brought me no closer* (detail), 2019, mixed media. Photo: David Paterson.

Emma Rani Hodges, *Mum always left for work an hour after I got home from school. I'd walk her down the path that ran behind our house. I'd see her again the next morning. This was in Charnwood. I missed her and I think she misses Thailand* (detail), 2019, rice, glitter, acrylic paint, fabric from artist's grandmother in Thailand, staples, oil paint. Photo: David Paterson.

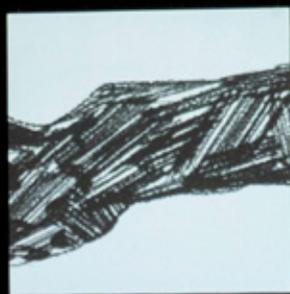
Emma Rani Hodges' work explores her mixed Thai, Chinese, and Australian heritage through a post-colonial and feminist framework. Her work draws on personal narratives and inserts marginalised voices into the dominant cultural discourse of white Australia. Through her practice, Hodges challenges the idea that individuals of mixed heritage are 'caught between two worlds'.



She combines incongruous material to construct assemblages that include painting, textiles, and found materials, to assert that

her multiethnic identity can exist as a cohesive unified whole. In the series *I CAN SUM UP EVERYTHING*, Hodges searches for a material form to express the complexities of her mixed heritage identity, drawing from aspects of her cultural history that became lost in the process of migration. She uses fabric offcuts gifted from her grandmother, as well as extracts of poetic text, to communicate feelings of fragmentation experienced by her and her mother, and their desire to rebuild a connection to lost culture, language, and places. Alongside these works are cardboard shrines, mimicking the Thai spirit houses built to maintain connections between the living and the dead. For Hodges, these shrines have the potential to evoke collective stories through the ways in which they bring people together to share experiences. Through the development of a personal narrative assembled from fragments of stories and materials, Hodges carves out a symbolic space to express the plurality of her identity.

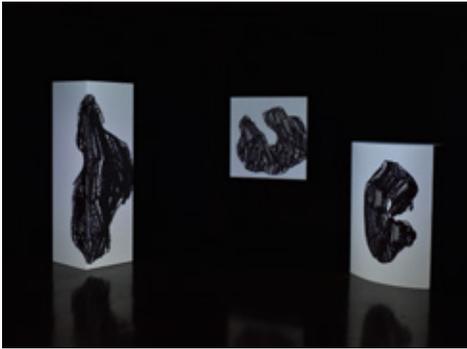
# Annie Huang (WA)





Annie Huang's practice is primarily concerned with navigating a deeper understanding of the second-generation Chinese-Australian migrant identity. Working with pencil drawings, digital projections, and material forms, she explores the concept of home and belonging in a state of cultural dislocation. Huang employs elements of the familiar and ubiquitous and morphs them into something foreign and unrecognisable. Her practice considers her own cultural background and experiences, drawing on feelings of alienation and displacement that arise as a result of distinct cultural differences.

*Without* 境 (*borders*) is based on Chinese philosophical theories of ‘xu’, which explores emptiness not as a lack or absence but as a space for further understanding. For Huang, this space represents the gaps of cultural understanding experienced by second-generation migrants due to an inability to fully immerse themselves in either culture. Through a process-driven and accumulative process,



*Without* 境 (*borders*) is created by thousands of hand-drawn graphite pencil frames and digitally mapped onto the architectural structures. The

abstract characters, loosely based on Chinese calligraphy but deliberately indecipherable, migrate through and across the structures, with every mark, form, and empty space created intentionally. The work’s unstable frames, loose pencil markings, and tendency to run off the page rework the incomplete into a collective fullness.

# Emma Hutton (QLD)





Emma Hutton explores how the relationship between labour and materiality can contribute to the value of an object. Her practice is focused on experimentation with materials, particularly natural and organic forms and structures, to engage the viewer's senses and encourage attentiveness to the physical self. Through a repetitious, detail-oriented process, Hutton allows the innate characteristics of materials to lead and shape the outcome of the work. Hutton is concerned with the disconnect we experience in the digital age. Through a focus on materiality and natural forms, she reinforces the importance of actively engaging our senses with the material.



*Timber Skin* is a sculptural work consisting of hand-drawn, laser-cut timber pieces, threaded together with fine wire to form a scaled surface. Hutton's focus on repetitious, intricate manual labour means that each scale is individually drawn and entirely unique. When complete, *Timber*

*Skin* is flexible yet strong, able to interact with the room and protrude organically from the architecture, displaying the fluidity and motion within the timber form. This malleable, unexpected form challenges preconceived notions of the nature of the timber, creating a tension between the material and its final form. In this way, Hutton reinforces the ways in which natural materials can surprise and delight the senses.

# Alexandra Jonscher (NSW)





Alexandra Jonscher's painting and installation practice explores the shifting dynamics of communication and social relations in a post-digital landscape. Examining expressions of the human trace, from mark-making to digital footprints, she uses discarded materials, detritus, signs, and symbols, to consider the breadth of abstract ways in which the human condition is represented. Jonscher uses painting as a mode of communication, replicating texts, memes, images, videos, and gifs to represent a state of flux between fact, fiction, meaning and non-meaning.

*Seen* and *IRL* both observe and critique our relationship to forms of communication as unstable and fluctuating. The repeated looping



spray-painted gestures signify the accelerated, nonsensical, ongoing chatter of the everyday; from multiple online newsfeeds and the phone call we overhear on the bus, to the ads we get in our junk mail. Incorporating found objects with her paintings, she negotiates a tension

between the readymade, the art object, and architecture, creating a tenuous, evolving environment. The works navigate between artificial, superficial symbols and authentic, meaningful expression, anchored by a sea of ambivalent emojis, searching for a sense of meaning and understanding amongst the saturation of the surrounding landscape.

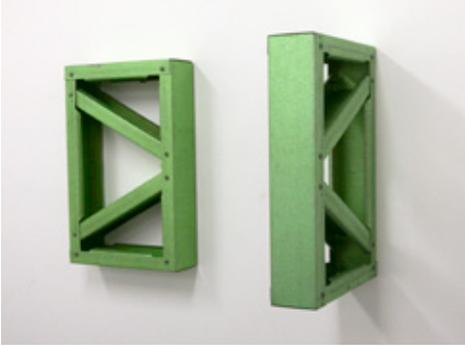
# Nina Juniper (WA)





Nina Juniper's practice stems from a preoccupation with the built environment and urban public spaces. Upon relocating to Sydney, Juniper noticed that the constant building and rebuilding was a defining feature of the cityscape. The support structures on these building sites, such as scaffolds and struts, are intended to be temporary, but the city's insatiable appetite for construction means that these temporary structures have become a dominant ongoing aesthetic of the city. Her visual interpretation of these sites seeks to encourage the viewer to gain an appreciation of these overlooked elements of the city; to observe and appreciate the aesthetic pleasures hidden in plain sight.

*Support Structures* is a series of works printed on materials common to the construction industry including timber, cement, concrete, and plywood. The artworks have been developed from experimentation with the methods of screen printing, cutting, bending, casting, reassembling, and constructing.



Through the merging of processes, these documented construction sites have been abstracted into geometric representations,

reinterpreting and translating these architectural sites. For Juniper, the aesthetic value in construction sites lies in abstraction and dynamism; in the accidental compositions of colour, form, and texture that only fleetingly exist. *Support Structures* seeks to imbue value and to make something more permanent, more enduring, of this ephemera of construction.

Daniel Kristjansson  
(WA)





Daniel Kristjansson creates work that is concerned with exploring compositional complexity. In his artistic practice, he strives to capture the experience of encountering a complicated, ambiguous thing and compulsively searching out details within it, hunting for patterns and clues to determine its nature. Kristjansson most often finds material embodying his desired complexity in the pockets and bubbles of “nature” that persist within and around the borders of suburbia, such as the dumping zones and buffers between residential suburbs and major roads or the vacant lots ruled over by persistent weeds.



Kristjánsson's work *Voidland* is concerned with capturing a sense of subjective presence within an inner-suburban void filled with natural chaos

– a space common to Australian suburbia. The artist captured the images of a grove of trees engulfed by an invasive creeper vine on a vacant suburban lot. This structure was later cleared to make room for new housing developments. The resulting image, a digital collage of both the interior and exterior of the grove, creates a space of fragmentation and disorientation, a seemingly alternate reality that imposes upon our carefully constructed human habitats.

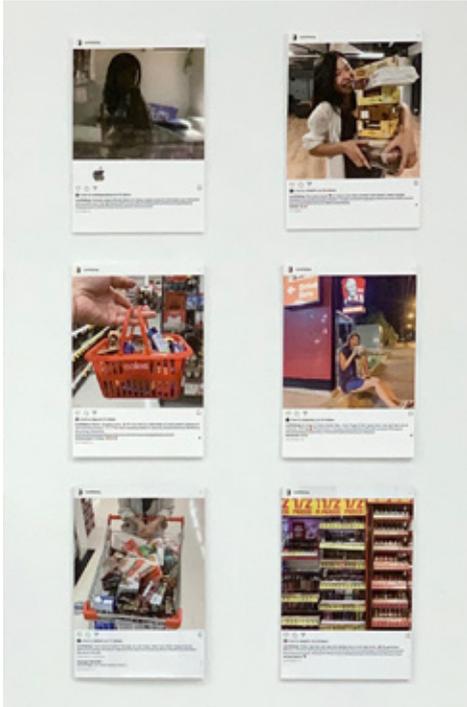
Luci Lee  
(NT)

WHOS  
CAPIES  
MISSING



Luci Lee uses the street as a canvas for building relationships between art and community. Born in Hong Kong, Lee is deeply aware of the common misconceptions as well as the unifying aspects of cross-cultural engagement. A keen observer of human nature and activity, Lee positions her artwork in the public thoroughfares and meeting places of humanity's interactions with the environment. Through public interventions, reverse graffiti, and site-specific interactive experiences, Lee encourages viewers to stop, engage, and reflect on the social constructs that influence everyday life.

Lee's *Luci Tags* uses the ephemeral act of reverse graffiti, removing accumulated grime on concrete spaces in a reference to the annual clean up that occurs after the wet



season in Darwin.

Using a stencil, she creates words and sentences in both Chinese and English that playfully reference the absence of arts and culture in everyday life. In doing so, Lee draws attention to the quirks of translation, comprehension, and humour across different languages

and cultures. Lee's *Under Over Consumption* uses Instagram to reveal a relationship between daily life and patterns of consumer behaviour in society. Her constructed Instagram persona displays exaggerated behaviours of wasteful consumption to underscore their problematic nature.

# Patrick McDavitt (NSW)





Patrick McDavitt works in ceramics and mixed media in an experimental, practice-driven approach. His work investigates queer temporality, sexuality, cruising, awkwardness, shame, and pleasure. His work draws upon the common queer cultural practice of scouring the past for evidence of queer existence as a conduit to imagine possible models of futurity.



*Straitlines* is a pseudo-archaeological site where space and linear timelines are disrupted. As in an actual archaeological site, a grid is drawn

to orient and delineate the space. However, this grid, drawn in straitline low-permanency builders chalk, is ephemeral and prone to disruption, creating an illusion of a striated space. Above the lines loom five ceramic pulleys covered in bitumen to suggest a weighty and laborious excavation. The items that have been excavated, including phallic ceramic ‘wizard hats’, digital Neolithic balls, a ceramic wheel, and a clay bone emerging from the silhouette of a thigh-high boot, have no accepted explanation for their historical significance in the academic world, but all point towards imagined queer moments emerging throughout history. By employing the visual aesthetics of archaeological digs and underground clubs, McDavitt investigates how queer subjectivity might also be understood as a process of excavation, one that disrupts rather than reinforces the status quo.

Brooke Mitchell  
(SA)





Brooke Mitchell  
SA

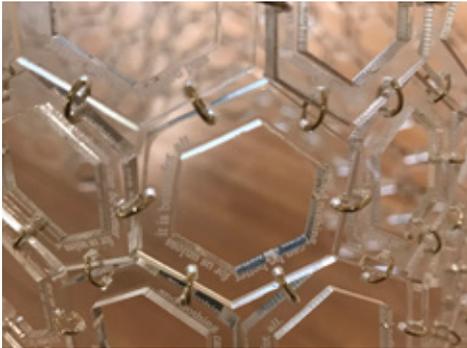
Adelaide College of the Arts  
Bachelor of Creative Arts (Visual Arts) (Honours)

Page. 66  
Brooke Mitchell, *Unattainable  
Goal* (detail), 2019, gold  
plated brass, garnet, treated  
quartz, silver, pencil, ladder.

Page. 68  
Brooke Mitchell, *Grin and  
Bear It* (detail), 2019, lasercut  
acrylic, gold plated jump rings.

Brooke Mitchell is a jeweller and visual artist who incorporates metalworking techniques with material exploration. Her practice stems from a keen interest in mythology, history, literature, and philosophy. Inspired by the philosophical underpinnings of internet meme culture, Mitchell often uses an edge of humour or irony in her work. Mitchell's work arises from the desire to give physical form to the key ideas of Sartrean existentialism, using puns and layered references to emphasise the value of personal responsibility, free will and freedom of choice.

*Grin and Bear It* encapsulates the weight of the choices we make and their impact on those around us. Consisting of laser-cut and etched hexagonal pieces linked together to form a cape, the work is simultaneously light and transparent, yet heavy with the multitude of words and ideas from which it is made. Engraved upon each piece is a quote from philosopher Jean-Paul Sartre's 1946 lecture *Existentialism is a Humanism*, which states, 'and nothing can be better for us unless it is better for all.' In this way, the work encourages



a consideration of whether humans truly do bear the weight of social responsibility, or if this is merely a construct with no real meaning to the

individual. *Unattainable Goal* emphasises the value and importance of choice. The dart is thrown by a human hand and can only be reached by using the ladder. It is challenging to attain, but not impossible. For Mitchell, we must make our own goals, and with our own will, find a way to reach them ourselves.

Jody Rallah  
(QLD)





Jody Rallah  
QLD

Queensland College of Art  
Griffith University  
Bachelor of Contemporary Australian Indigenous Art

Page. 70  
Jody Rallah, *250 Years (The Coolamon Project)* (detail),  
2019, ceramics, sand.  
Photo: Andrew Willis.

Page. 72  
Jody Rallah, *250 Years (The Coolamon Project)*  
(installation view), 2019,  
ceramics, sand.  
Photo: Andrew Willis.

Jody Rallah is a descendent of the Biri Gubba, Warangu, and Yuggera peoples. Rallah creates embodiments of the past, present, and future, through the making of contemporary vessels. Rallah's intention and focus is on celebrating First Nations (Indigenous) cultural wealth and living histories to connect and heal with her Ancestors and redress the archival objectification of Indigenous artifacts; "Our Ancestors live on through our cultural objects. Embedded into the creation of these objects exists a connection to our song lines, mobs and countries".



*250 Years* (also referred to as *The Coolamon Project*), is a large-scale installation consisting of 250 ceramic coolamons, made through a

community-based project that embodies a yarning circle. Traditionally made from tree bark, coolamons are cultural vessels made by Indigenous Australian people. These objects vary in size and purpose, including carrying children, bread-making, and agricultural activities. The installation speaks of a gathering and yarning circle to open future conversations; to the diversity of Indigenous Australian nations; and as a commemoration of resilience and strength through 250 years of colonisation.

**Contributors:**

Jody Rallah (Biri Gubba, Warangu, Yuggera)  
Dianne Hall (Gamilaray)  
Maddison Bygrave (Darug)  
Kyra Mancktelow (Qandamooka, South Sea Islands)  
Dylan Mooney (Meriam Mir, Yuwi, South Sea Islands)  
Macarlya Walters (Gamilaroi)  
Ronda Sharpe (Wiradjuri)  
Justine Omeenyo (Umpila)  
Carmen Perez (Wuthathi)  
Samantha Vines (Gamilaroi)  
Haylee Pierce (Quandamooka)  
Bianca Beetson (Kubi Kubi)  
Carol McGregor (Wadawurrung)  
Kullilli Geraldine Rose Cora (Waka Waka)  
Samuel Ramsey (Mamu-dyribal)  
Sheralee Wenham (Wakka Wakka).

# Siahne Rogers (WA)





Siahne Rogers' practice stems from their extensive background in performing arts and cabaret theatre, and their interest in the relationship between humour and everyday life. Rogers' working methodology is filtered through their fascination with exploring how the archetypes and historical context of slapstick occur as a familiar visual language in narrative storytelling. Through the construction of narratives steeped in a personal context but with broader significance, Rogers searches for the potential within the re-examination and re-telling of these stories; in particular their relationship to futility, failure and lived experience.

Rogers' installation "*A big-shot goes belly up...*" "*I've heard this one before*" tells the story of their late grandfather's business empire, the iconic Perth restaurant chain Fast Eddy's. The work negotiates the precariousness of building an entire identity around grand narratives of success and never imagining that it may fail, exploring the slippery distinction between humour and tragedy. The individual works are assembled using artefacts from



Rogers' grandfather's estate. Expressed through archetypes of slapstick, the fine crystal and Roman pillars sit beside handcrafted banana skins and precariously balanced burger buns; the scene set ready for a fall. Embodying the symbolism and aesthetics of corporate and consumer culture's

notions of status and success, Rogers' work draws on a personal narrative to critique the excesses of capitalism and question our definitions of success and failure.

# Rachel AV Sherwood (NSW)





With an interest in philosophical ideas and material exploration, Rachel AV Sherwood produces unsettling installations using a non-representational aesthetic, environmental phenomena and found refuse of industry. Driven by egalitarian ideals, Sherwood seeks to explore socially constructed power asymmetries that have led to a world deeply ensnared in environmental and social crises. Her ongoing commitment to diversity in scholarly and artistic research, as well as incursions into historically masculine areas of artistic practice, challenge the privileging of some voices over others in these areas. In the gallery space, Sherwood is particularly fascinated with manipulating the power dynamics that occur between the artwork, the space and the viewer.

*Exigent Series* is motivated by Sherwood's urgent struggle to free herself from social coding that locates her simultaneously on both sides of the social power divide. Comprised of industrial steel sheets bound by heavy-duty ratchet straps, the assemblage twists



forceful arcs through the gallery space. The physical weight and immense materiality of the sculptures embody the struggle between oppression and

resistance. The intention is to elicit a sense of human frailty in contrast to the forces of nature. In doing so, a space is created in which the viewer may reflect on their place within power relations.

# Tina Stefanou (VIC)





Tina Stefanou  
VIC

Victorian College of The Arts  
Melbourne University  
Bachelor of Fine Art (Honours)

Page. 82  
Tina Stefanou,  
*Horse Power* (still), 2019,  
with two-channel sound.  
Photo: Andrew Kainered.

Horses: Buster Rhythm,  
Breeze and Duke.  
Cinematography:  
Andrew Kainered  
Sound: Joseph Franklin  
Pattern Maker: Rioko Tega  
Equine Specialist: Sacajawea

Page. 84  
Tina Stefanou,  
*Antiphona* (still), 2019,  
with two-channel sound.  
Photo: Andrew Kainered.

Performers: Jacques Emery,  
Will Hanson, and  
Joseph Franklin  
Cinematography:  
Andrew Kainered  
Edit: Jamieson Moore

Tina Stefanou is an Australian-Greek artist from Melbourne. She works across performance, installation, painting, sculpture, video, and music. As a vocalist, Stefanou explores how voice can exist within objects, spaces, ideas, and situations. Influenced by her immediate environment, she involves family members, non-singers, children, musicians, peers, animals, and objects as subject and medium, creating deeply layered social and poetic spaces through collaboration. Stefanou is interested in multispecies interactions and expanded notions of both composition and care. By interrupting a space to offer an idea beyond what is expected or anticipated, she invites the audience to examine their own relationships to the materials around them. Creating a field of tension between the visuals of the work and the voice as a multifaceted instrument, she allows the materials and composition to co-author the work.



*Horse Power* displays three elderly retired horses adorned in bells and keys. Each movement gives rise to sound

as they 'shimmer' across the Victorian bush, transforming into resonating gentle instruments. The horses' adornments are constructed from hand-sewn fishing nets, referencing Stefanou's grandmother's forty years of employment in a textile factory. The work navigates labours of love, ageing, and purposelessness in a time of social and environmental precarity. *Antiphonea* features three naked double bassists twirling in a pool of window light as they attempt to play a line from a medieval vocal chant by German nun and composer Hildegard of Bingen. Referencing historical medieval choral music as well as the ongoing battle for recognition by female composers, the men's bodies struggle to play the piece without colliding with one another. The two works together speak to poetic resonances and gentle collisions across time, species, and place to create an interconnected network of historical and contemporary experiences.

# Philip Sulidae (TAS)





Philip Sulidae's practice primarily explores sound as a material. This has taken the form of field recordings and sculptural installations that explore the role of the viewer's perception in the construction of meaning. Sulidae is interested in how sound can change and control our own perception of place, taking a questioning and interrogative approach. His works are ambiguous and speculative, inviting the viewer to examine their own expectations of the ways in which sound can contribute to the construction of meaning and place.

*Dirt Dreams* uses a sculptural form to play with the anticipation and implication of sound, electricity, and energy. The sculptural elements of cabling and wires create a sense of speculation and uncertainty, challenging expectations of the sculpture's sonic



properties. Even with the absence of the immaterial force of sound, our desire to find meaning within the form gives us a sense of sound,

electricity, and material energy as tactile signals to be read visually rather than sonically. This paradoxical experience invites the viewer to question their own understanding of the properties of sound, highlighting the ambiguous nature of perception.

# Truc Truong (SA)





University of South Australia  
Bachelor of Contemporary Art

Truc Truong's work examines post-colonial concepts of internalised racism, hybridity, and mimicry. Truong responds to the impact of whiteness, assimilation, and adaptation upon the Vietnamese-Australian identity to reframe her family's experience of 'multicultural' Australia. She frames her experiences as by-products of colonisation, displacement, and loss. Through her practice, she strives to commemorate and document these experiences.



*Unicorn Land* highlights the powerlessness felt by Vietnamese people during the reign of China and France. Using

Vietnam's pre-colonial script Chu Nom, the current script Chu Quoc Ngu, and English, the work examines the repercussions of colonial power. Lion dancing symbolises the removal of unwanted spirits. The black lion, a youthful fighting lion, represents the artist as a second-generation Vietnamese Australian, while the other lion represents her parents as first-generation migrants, and exemplifies wisdom and peace. The two lions highlight the different challenges experienced by first- and second-generation migrants.

Traditional lion heads were delivered from Vietnam and altered using Truong's own clothing and bleach. The bleaching process mimics the damage assimilation has caused her family, as some pieces turn white, change in tone, or begin to disintegrate. Through this process, Truong highlights the varied experiences of suffering caused by the displacement of home and culture across generations of migrants.

# Michelle Vine (QLD)





Michelle Vine  
QLD

Queensland College of Art  
Griffith University  
Bachelor of Fine Art (Honours)

Page. 94  
Michelle Vine, *Affirmation Tub*,  
2018-2019, cast iron bath tub,  
faux fur, memory foam,  
headphones with audio,  
vocals by the artist,  
soundscape by Luke Jaaniste.  
Photo: Michelle Vine

Page. 96  
Michelle Vine, *Surrogates For  
Social Touch (Love Me Tender)*  
2018-2019, faux fur,  
meat tenderiser.  
Photo: Luke Jaaniste.

Michelle Vine's practice is centred on tactility and touch. In her work, she aims to disrupt the dominance of sight when experiencing art. Vine works with gallery visitors' tactile sense, and with her own, as a primary material in participatory artmaking. A key goal of Vine's practice is to create playful, positive, embodied art experiences that allow for greater inclusion for audiences of diverse ages and sensory abilities.

Vine's interest in touch and human sensory experience grew from her lived experience of chronic illness; she has an immune system dysregulation that affects all of her senses. Touch, being the least affected, has become her body's dependable silent interface for perception, and a source of deep personal comfort. *Surrogates for Social Touch* invites the audience to take one of seventy-two handheld 'touch tools' from the gallery wall and touch



their body or the bodies of others with consent. Although this action is not currently possible for public health reasons, video documentation

demonstrates the delight and joy of visitors experiencing the surprising haptic sensations. Familiar household items are liberated from their expected use and made desirable by augmentation with sensual fabrics and furs. *Affirmation Tub* expands this approach to a whole-body scale. Whispered affirmations complete the creation of an intimate personal space within the publicness of the gallery, rekindling deeper connections to the self through the skin.

# Keemon Williams (QLD)





Queensland University of Technology  
Bachelor of Fine Arts (Visual Arts)

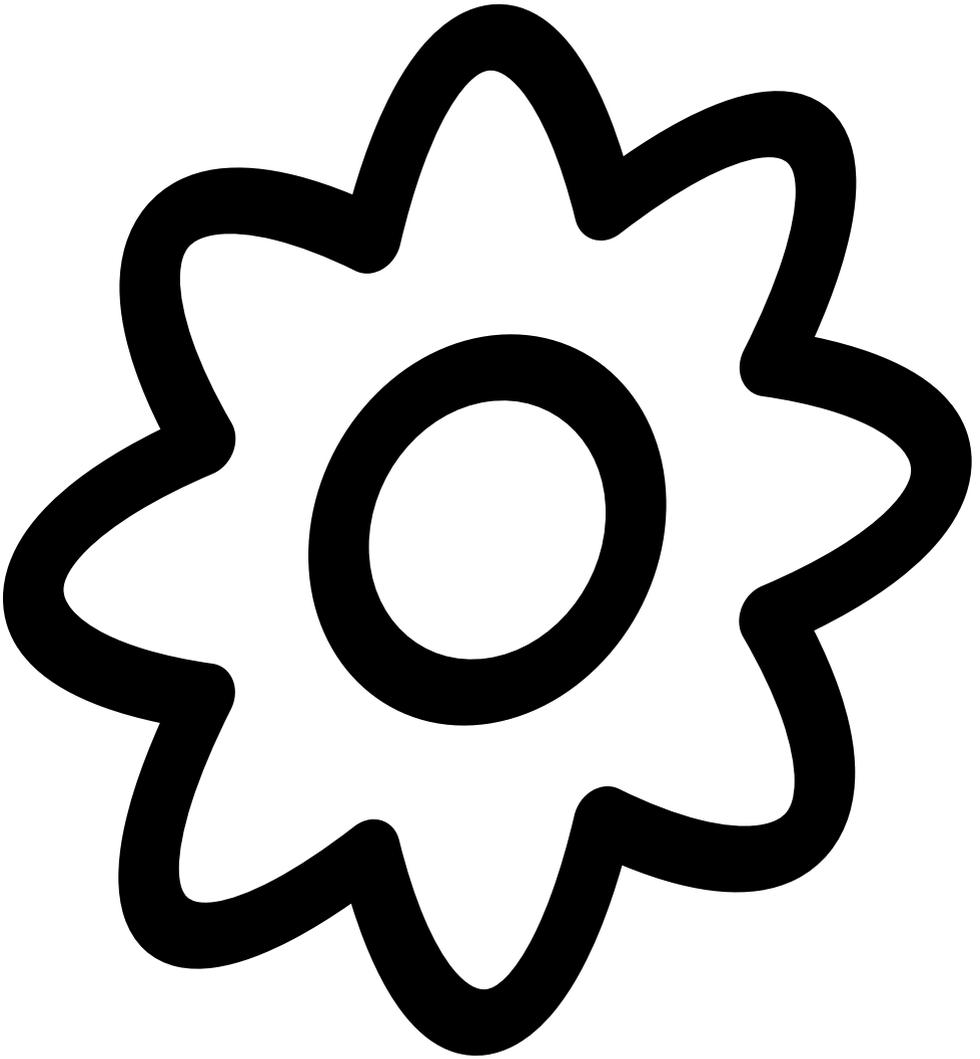
Keemon Williams is an interdisciplinary Brisbane (Meanjin) based artist of Koa, Kuku Yalanji, and Meriam Mir descent. Williams' work responds to site and place through sculptural practice, and the critical juxtaposition of natural and man-made environments as they pertain to Indigenous experience. Williams seeks to explore how the ongoing effects of colonisation have shaped his perception of identity and belonging within the wider context of being 'Australian'. By responding to domestic architecture and the Australian landscape, Williams uses his art to find and reconcile a sense of Aboriginality within the everyday.

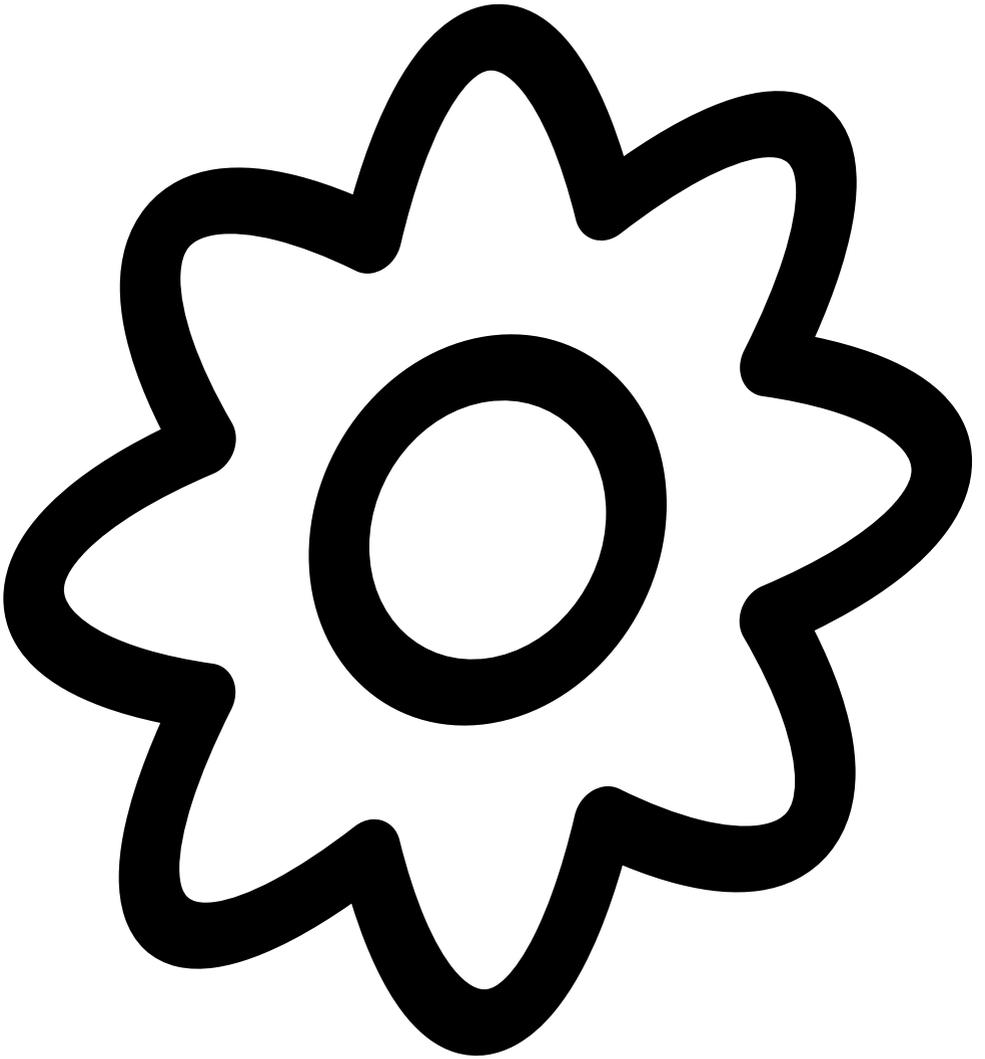
Williams' works offer a cultural and aesthetic reflection of an identity caught between two worlds. Keemon's works offer a cultural and



aesthetic reflection of an identity caught between two worlds. *Heritage Listed* responds to the alienation of a loss of cultural

connection to one's surroundings. Reminiscent of the Kuku Yalanji shield designs of Far North Queensland, Williams' custom-made breezeblocks reference the mass-produced, architectural objects of Australian suburbia, and the crisis of identity caused by growing up under the lingering shadow of assimilation. The breezeblocks serve as a bridge between his Indigenous heritage and suburban upbringing to create cultural identification with objects and spaces typically devoid of Aboriginality.





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*Hatched 2020* Selection Panelists: Nathan Beard, Artist, Perth; Hannah Presley, Curator Indigenous Art, National Gallery of Victoria; and Megan Monte, Director Cement Fondu, Sydney.

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